zealous; and, therefore, though the engineer may leave the sides of his cutting rude and unturfed, she scatters over them jewels from her casket. Sent by her the lowly lichen tones the discordant surface, and heralds successive stages of vegetation—the moss, the fern, the bramble, and the pendent birch, or stately sycamore; and these, if undisturbed, will grow in luxuriance, and give to these works a beauty all her own. But this is an adornment which speaks not of advanced civilization, of spiritual cultivation: it bears no record but that of gross materialism, satisfied with providing for sensuous wants, and quite unmindful of superior gratification, rebuked by the tender admonitions of the universal Father.

And in works more strictly architectural what do we find? If the two great buildings of our age and country be preserved to posterity, what will they testify? Why that neither for our Palace of Legislation, nor for our Halls of Justice, have we any style of our own; but that we are content to borrow, for the first, from the people who lived in our country some three centuries back; and, in the latter, that we import from Greece, along with the Elgin marbles, the style that there prevailed 2,000 years ago! The latter, indeed, may evidence the universality of our commercial enterprise, and the cosmopolitan spirit it induces; whilst the former, belonging as it does to the era of the Reformation, might be considered to indicate aversion to Romanism, had not its adoption preceded by several years the so-called Papal aggression. Perhaps this borrowing in architecture should be regarded as a counterpart to our national debt; that as we take from the *past* the many styles in which our buildings are erected, so we pledge posterity to pay for our generous philanthropy to the Irish and the negroes, and for our spirited defence of all Europe against Napoleon! Our fathers did so before us, and this is our only justification.

Could architects be induced to acknowledge that our art is in a transition state, some hope might be entertained that it would gradually escape from the swathing bands of conventionalities by which it is now fettered, into a more consistent expression of the age; but whilst they willingly submit to be cramped by the merely literal limitations of any one style, or number of styles, and call that architecture, it is vain to anticipate improvement. Instead of embracing the subject in an earnest and practical spirit, they handle architecture in a dilettante or namby-pamby manner, as though it were a sickly exotic a rude breath might wither, instead of being a hardy native, battling with every disadvantage and every difficulty, stoutly maintaining its ground, and continually progressing to more perfect development. Architects and architectural writers declaim against the want of appreciation on the part of the public, for the favourite object of their studies; but they write, speak, and act as if it were the part of the public to lead them, and not theirs to lead the public. Imbued by a pedantic study of existent remains with immature prejudices in favour of different *passé* and effete styles, they are constantly endeavouring to make the requirements of the present day coincide with the forms and expressions of those very different to it. The history of architecture is not a wardrobe of old clothes, from which the young to-day is to borrow the bobwig and small clothes of old yesterday or the other disused garments of its still older forbears to an indefinite remoteness. I apprehend that the work which architects have to perform is other than the procrustean task of increasing, or docking, any building in any of its requirements, in order that it may accord with some supposititious standard of dubious authority; but that they ought to make themselves necessary by studying, and promoting, in the most perfect way, the utilitarian wants of the day; and then, as opportunity and talent offer, breathe into their works Promethean fire, the spark of life. Thus gradually, but certainly, they would induce a more positive and general desire for æsthetic gratification. There is always a yearning for the spiritual from those most wrapped in materialism; but at present there is a general impression that such gratification in architecture is too costly to be frequently indulged. Our business, therefore, should be to remove this erroneous impression, and to show that it may be enjoyed without extra expense.*

A DESCRIPTION OF THE ANTIQUITIES OF POLA, IN ISTRIA.†

On leaving the amphitheatre and returning to the walls of the town, we observe the so-called Porta Gemina, which apparently formed the grand approach from the town to that building. On the exterior of this gate, half columns, 16 feet 6 inches high, support a panelled architrave, on which, without the intervention of any frieze, rests a small remaining portion of an enriched cornice. Though, as the name implies, the remains consist of only two arches, it is considered that the composition, when perfect, consisted of three arched openings—and it may be seen from the drawing, that the entablature was continued on beyond the part where, at present, the panelled architrave is terminated abruptly. The style and construction of this gateway induce the belief, that it was built about the same time, and of the same material, as the neighbouring amphitheatre. In addition to the peculiarities in the entablature which have been noticed, attention may be called to the foliage and composition of the capitals, the columns, and to a groove found within about 1 foot 6 inches of the inner face of the arched heads next the town, which is carried through the entablature and down to the impost mouldings, on which it terminates. Whether this arrangement was connected with the use of a portcullis, or was contrived to annoy an enemy approaching the gates, is a question open to conjecture. Metallic accessories are supposed to have been fixed, by way of ornament, on the keystones of the arches, and in the panelled architrave, where square sinkings now alone remain. We are indebted to Mr. Allason and his companions for the discovery of this gate, in consequence of their observing a portion of the cornice which had become visible, after the walls which enclosed it had been dismantled by the French. Recent excavations have laid open a way, paved in part with ancient slabs, from this gate to the capital or fortress—now the citadel—with a branch road, leading apparently round the hill on which the fortress is placed into the centre of the town. It would be interesting to know, whether the centre of this ancient way corresponds or not with either of the arches of the gate; and it would also be desirable to remove the crumbling mass of wall which now covers, as a mere face-work, the site of the supposed third archway, could the demands made by the owners of the vineyards which occupy this locality be satisfactorily arranged. The road direct to the capital terminates against the upright face of the rock on which that is built, but two gates have been also discovered on the side of this road; from the small courts inside of which, it has been ascertained, in one instance, that steps communicate with the higher level of the fortress; and a like arrangement, it is supposed, would be found to exist on clearing the earth away from the other gate.

Near to the Porta Gemina an arch is to be seen, built into the walls, which is of simple and apparently ancient construction. A head in relief, and the representation of a club, carved on two of the arch stones, have conferred the name of Hercules on this relic. The names of the supreme magistrates, cut in the stones of the arch, are still visible. This arch is interesting on account of its construction being that which is now termed the skew principle—a peculiarity of form which may have been adopted in this instance, in order to afford a view of the amphitheatre from the whole length of the street, of which the arch formed the termination.

The arch of the Sergii is situated within the walls of the city, not far from the last-named arch, and immediately adjoining the remains of the Porta Aurea, which gave communication from the Forum to the Campus Martius. The Porta Aurea is supposed to have been a triple gate, of which the arch of the Sergii completed the internal decoration. The drawings convey, better than any words, a clear idea of this arch, which is supposed to be a private monument of affection and esteem, erected by a Roman lady to her husband and members of her own family. Coupled columns of the Corinthian order adorn the piers of the archway on both fronts; and inscriptions still remain on the attic, which is supposed to have been surmounted by figures or trophies placed on the three projections into which it is divided. The propriety of placing the central projection or pedestal over the void of the arch, may perhaps be questioned, especially as there is no keystone to the archivolt, to give an appearance of additional support.

The want of depth in the whole composition on the flank (the extreme dimension in that direction hardly exceeding six feet) will not escape attention, but this peculiarity may have been occasioned by its position as a face work against the more ancient structure, a supposition which the unfinished state of the ornamental details on the back part seem to confirm. Attention may also be invited to some peculiarities in the ornamentation of the panels in the jambs of the archway, the details of which, and of the mouldings, capitals, and enrichment generally, are not equal in merit to those of the temple of Augustus, nor are they executed in so costly a material.

The site of the ancient theatre is still to be traced in the excavation, by which it was formed on the side of the hill, the name of which still retains the remembrance of the building, Theatron, in the modern corruption Zaro. The four columns which adorn the high altar in the Chiesa della Salute in Venice, are said to have been taken from this building. The drawing conveys a very accurate idea of the view of the town from this hill; the amphitheatre on the right, the walls and square embattled towers built by Theodoric, the citadel, and the other monuments, with the general features of the port and distant landscape.

The remains of the ancient capital, which was of an elliptical form, deserve notice; and, among the churches and religious edifices, both of the town and of the islands in the bay, numerous interesting memorials of classic, Byzantine, and mediæval times are to be recognised; with memento's of the presence at one period of the Knights Templars; nor could a careful investigation of the walls, the fortress, and of all the buildings, both sacred and profane, fail to bring to light fresh objects worthy of attentive consideration.

The Istrian stone is of fine, close texture, and good colour, and is raised in large masses, without fault or blemish. The quarries on the island Brioni, outside the port, have for centuries been worked to supply the "Stones of Venice;" and from the ancient quarries of Roman Pola on the main land, that immense block was raised, we are told, which still covers the Rotunda in Ravenna, once the sepulchre of Theodoric.

It has been well observed by one author, that the inhabitant of Pola may consider his city rich in antique remains, while within the circuit of a mile, it contains an amphitheatre, two temples, a nymphæum, an arch, three gates, besides lesser monuments, and those belonging to the Christian era.

The name of Pola, says Stancovich, is known in Europe, only through these superb remains of Roman magnificence: every inhabitant, therefore, should carefully preserve and collect all fragments and antiquities, and transfer them to the temple of Augustus, to form a museum to adorn the town, and to induce the resort of learned travellers. Such a museum is now in course of formation: the time when the ancients monuments could be be destroyed with impunity is, we may trust, passed away; and the importance due to its position being now recognised by the Austrian Government, there is reason to hope that Pola, no longer oppressed by the jealousy of its neighbouring rivals, will participate in the advantages, intellectual and commercial, which

* To be continued. † See p. 248, ante.

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